SAN FRANCISCO

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The Cinematheque would also like to thank Canyon Cinema, the Consulate-General of the Netherlands, William Everson, Frameline, the Goethe Institute of San Francisco, Pacific Film Archives, the Roxie Cinema and the York Theater as well as the artists whose films and videos make our programs possible.

design
F. Hasegawa

Many of you have been generous in your past support and we would like to offer you the benefits of membership in the *SAN FRANCISCO CINEMATHEQUE*. JOIN and become a *Friend of the San Francisco Cinematheque*, a vital and committed center of independent film art.

Individual $15
First class postage for bi-monthly calendars
Half price admission to programs

Supporting $30
First class postage for bi-monthly calendars
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Contributing $50
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Free admission for one person, guest for half price

Sustaining $100
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Free copy of Cinematograph

Donor $250 Benefactor $500 Patron $1000
First class postage for bi-monthly calendars
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges

Yes, I'd like to be a *Friend of the San Francisco Cinematheque.*

I'm joining in the following category:

_____ ***Individual $15*** _____ ***Supporting $30*** _____ ***Contributing $50***

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If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

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Address _____

City . State . Zip _____

Enclosed is my check for $ _____

Please make all checks payable to the *San Francisco Cinematheque*.
All memberships are annual and tax deductible to the full extent allowed by law.
Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*.

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
415 558-8129

Guest edited by Christine Tamblyn and designed by Jun Jalbuena, it focuses on issues of marginality as a positive force in contemporary cinema. Volume 3 includes 27 articles and is 208 pages long. Among the artists included are Andrew Noren, Abigail Child, George Kuchar, Trinh T. Minh-ha, Dziga Vertov, Valie Export, Nina Fonoroff, Mary Lucier and many others, written by such authors as Alan Sondheim, Leslie Thornton, Jonathan Rosenbaum, Guillermo Gomez-Pena, Larry Gottheim and 22 others. The *S.F. Cinematheque* is now accepting orders for Cinematograph Volume 3 at a price of $7.50 individuals, $13.00 institutions & foreign, postage included.

Send your check, made out to *S.F. Cinematheque*, to Cinematograph 480 Potrero Ave. San Francisco, CA 94110

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For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
SF CA 94110
or call:
415 558-8129

Program Director:
Steve Anker
Administrative Director:
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WINTER 1988

SAN FRANCISCO **Cinematheque**

THURSDAY (S)(F)(A)(I)

NOV 10 GALA BIRTHDAY CELEBRATION — James Broughton & Joel Singer in person

During the past year several major film festivals have been paying homage to one of the Bay Area's most illustrious native sons, James Broughton, in his seventy-fifth year. Tonight the Cinematheque will honor Broughton's actual 75th and partner Joel Singer's 40th birthdays with a celebration involving the participation of musician friends and fellow poets, and selections from their many film collaborations of the past ten years (including *Together*, *Windowmobile*, *Devotions* and *Scattered Remains*). Singer will also premiere Part One of his new work-in-progress, *Exposures*. In December the two will embark on a national tour, culminating in a January appearance at the American Film Institute, where Broughton will receive the 1989 A.F.I. Award for his life work in independent film.

SATURDAY (E Y E)

NOV 12 AN EVENING WITH VITO ACCONCI — Vito Acconci in person

Since his earliest works as a visual artist during the late 1960s, Vito Acconci has become one of the most influential artists of his generation. Acconci's work in performance, sculpture, body work, film and video have defied taboos about institutional improprieties and sexuality. For tonight's program Acconci will present a selection of super-8 films and videotapes made during the early 1970s in which he acted as principal performer in physical actions which confront the viewer. In *Openings* (1970), a stationary camera records a close-up of Acconci's navel, as he deliberately pulls out hairs surrounding it; *Conversions*, Part One (1971) records Acconci manipulating parts of his naked body, testing their limits and questioning the nature of his own sexuality.

7:00PM SUNDAY (S)(F)(A)(I)

NOV 13 THE MYTH OF THE MALE PROJECT: Hollywood and the Atom Bomb

Tonight Cinematheque will screen two films visiting artist Ken Jacobs will focus on in the lecture he will deliver at the S.F. Art Institute on Wednesday, Nov. 16 at 7:30 PM ("The Myth of the Male Project"). The two films depict the development and dropping of the first atomic bomb: *The Beginning or the End* (1947) and *Above and Beyond* (195[illegible] soggy sagas of male birth; no mean and mundane female begetting but mindless fantasy of cosmic convulsion: the sky is not the limit! And what do men deliver? Atom bombs for starters. Pity the poor Japs, of course, but atombombing our prostrate enemy (read Gar Alperowitz) was merely incidental to the release of energy itself. That was the *event*, the rest was all [illegible]e game, in the necessary contesting that elicits sublime accomplish[illegible] Sublime because a divine manifestation was invoked by an exclusively male, techno-military, hierarchical priesthood releasing into our world a quality of energy unknown to it (America had made it into the big time, had been chosen to fulfill history)." — K.J.

THURSDAY (S)(F)(A)(I)

NOV 17 *The Sky Socialist* by Ken Jacobs — Ken Jacobs in person

Ken Jacobs (*Blonde Cobra*; *Tom, Tom, the Piper's Son*, etc.) remains one of the transformative figures of the American independent cinema whose films, performances, and teachings have been inspirational for so many throughout this country during his 30 years of activity. As part of his first appearance in the Bay Area in nearly 15 years, Jacobs will present two evenings of recently completed work at the Cinematheque. *The Sky Socialist* (90 min., 16mm blown up from regular 8mm, 1965/1988) is the final version of one of Jacobs' major films, a rhapsody in loose narrative form to the Brooklyn Bridge, lower Manhattan, his wife Flo, and the cultural mood of the period. "As the title suggests, *The Sky Socialist* is a movie of mystical faith. Jacobs believes that complex stories, subtle emotional states, and even theories of history can be represented through purely visual means." — J. Hoberman

SATURDAY (E Y E)

NOV 19 KEN JACOBS *NERVOUS SYSTEM* Performance

For his second Cinematheque appearance, Ken Jacobs will present a performance selected from the *Nervous System* series in which complex illusions of depth and movement are created and manipulated, an area he has concentrated on for many years. "*The Nervous System* consists, very basically, of two identical prints on two projectors capable of single-frame advance and 'freeze' (turning the movie back into a series of closely related slides). The twin prints plod through the projectors, frame-by-frame, in various degrees of synchronization with each other. Most often there's only a single frame difference. Difference makes for movement and, often, three-dimensional space . . . Tiny shifts in the way the two images overlay each other create radically different visual effects. The throbbing flickering is necessary to create 'eternalisms': unfrozen slices of time, sustained movements going nowhere unlike anything in life . . ." — K.J.

SUNDAY (S)(F)(A)(I)

NOV 20 *JE, TU, IL, ELLE* by Chantal Akerman with *Near the Big Chakra* by Anne Severson

JE, TU, IL, ELLE (1972) 90 min, 16mm, color. Akerman stars as a young woman alienated and abandoned, who struggles from the solitary "*JE*" (I) in the first section through a casual but tender encounter with "*IL*" (He) in the second and culminating in the passionate embrace of "*ELLE*" (She) in the third. "*TU*" (You) is the viewer who completes the cycle of subjects and objects. What is less apparent in this schematicized description is Akerman's comic sensibility and her talent at mixing film styles to sabotage our preconceived notions of narrative, confession and art film. *Near the Big Chakra* is Severson's straight-forward presentation of 37 vaginas, a curiously neutral depiction of sexuality that shows the universality of all women.

7:00PM SUNDAY (S)(F)(A)(I)

NOV 27 THE MACABRE VISION OF TOD BROWNING

Tod Browning is best known for the perversely moving *Freaks* and atmospheric *Dracula*, but it was in his ten earlier silent films with Lon Chaney that Browning's uniquely dark imagination found fullest expression. Responding to Chaney's talent for bodily contortion and soulful intensity, Browning fashioned a gallery of rogues and freakish characters unparalleled in the cinema. Tonight we will see three of the finest: *The Unknown* (1927), in which Chaney plays an armless circus performer; *The Blackbird* (1926), a Jekyll and Hyde-like fable of a deformed priest and his evil brother; and *West of Zanzibar* (1928) about a sadistic magician living in the deep recesses of an African jungle.

THURSDAY (S)(F)(A)(I)

DEC 1 *I LOVE $* by Johan van der Keuken

Dutch filmmaker Johan van der Keuken works in the tradition of documentary that stretches from Jean Vigo through Joris Ivens to Chris Marker. His films take a radical esthetic perspective while retaining a lyricism that comes from his personal commitment to his subjects and resonate with social and emotional power. *I Love $*, van der Keuken's 1986 feature, traces the secretive path of money as it travels from country to country, through b[illegible] and brokerages, in and out of the hands of[illegible] international dealers, a[illegible]ally as it becomes the everyday object of[illegible]e who spend it on the necessities of life. Presented through the cooperation of the Consulate-General of the Netherlands. Bay Area premiere.

FREE FRIDAY (E Y E)

DEC 2 *OPEN SCREENING*

Cinematheque invites film and video artists of all formats (super-8mm, 16mm, 1/2" or 3/4") to share recently completed or in-progress films and tapes. Work will be shown on a first-come basis, and will be considered for inclusion in an *Open Screening Highlights* program to be held at the end of our exhibition season.

SATURDAY (E Y E)

DEC 3 SCOTT STARK: Films and Multiple Projection Work — Scott Stark in person

San Francisco-based filmmaker Scott Stark returns to Cinematheque with a program of all new works made since his last appearance in 1986. Tonight's program features the premiere of *W*, a three projector Super-8 companion work to Stark's 1987 *Auto Evocation*, as well as premieres of two 16mm and three regular-8 films made by shooting movie film in a 35mm still camera. "The mechanics of this 'wrong camera' technique activate the surface of the film, provoking startling new ways of seeing through and beyond the edges of a three-dimensional reality." — S.S. 16mm films: *Chromesthetic Response* (1987); *The Sound of His Face* (1988); *Satrapy* (1988). Regular-8 films: *Splitting You/Splitting Me/Still* (1988); *Politics of Difference: Part 1 (Female)* and *Part 2 (Male)*. Triple projector Super-8 film: *W* (1988).

SUNDAY (S)(F)(A)(I)

DEC 4 *EIKA KATAPPA* by Werner Schroeter *FLORIA* by Roger Jacoby

Fassbinder has said that all of the New German Cinema borrowed from Werner Schroeter. Though his films have won festivals and prizes in Europe, they are virtually unknown in the U.S. *Eika Katappa* was Schroeter's first 16mm feature and includes all of his favorite themes: overwrought melodrama, Teutonic mythology, campy acting, and a musical score running from grand opera to contemporary pop. Schroeter joyously embraces the German High Romantic tradition, celebrating both its saccharine adolescent yearnings and its truly profound revelations of the human soul. This is the first of two evenings devoted to Schroeter's films and is part of a larger overview that includes the participation of the Roxie Cinema, Pacific Film Archive, Goethe Institute and the organizing impetus of Frameline.

THURSDAY (S)(F)(A)(I)

DEC 8 RECENT FILMS BY VINCENT GRENIER — Vincent Grenier in person

French-Canadian filmmaker Vincent Grenier has had a continuing impact on Bay Area audiences through his early efforts as Cinematheque programmer and with his evolving body of personal films. For tonight's program Grenier will premiere two new films: *Times Wake (once removed)* (1977-87) incorporates material from an earlier version, and "is a collection of 'windows' on a personal past"; *I.D.* (1988) is a 60 minute work in four parts. "A driving interest in this film has been the raw material of conflicts between the persona and the individual qualities of a person. Also an interest in superimposition partly as a disruptive device equally metaphorical of conflicts between interior and exterior spaces." — V.G.

SATURDAY (E Y E)

DEC 10 SQUEAKY WHEEL — VIDEO FROM BUFFALO — Julie Zando in person

Julie Zando, a Buffalo-based videomaker, will present her work along with that of members of Squeaky Wheel, the artists coalition that she directs. Squeaky Wheel helps to support film, video and audio artists with their production needs and provides a forum for critical inquiry. It is a space where artists have joined together to develop a strong sense of community and [illegible]ommitment to alternative mediamaking practices. The tapes selec[illegible]represent the (so-called) "Buffalo esthetic" which is noted for its raw energy and articulation of personal conflict. Zando will premiere her new tape *Let's Play Prisoners*, which the Village Voice describes as a "terrifying exploration of female powerplay."

7:30PM SUNDAY (S)(F)(A)(I)

DEC 11 *PALERMO ODER WOLFSBURG* by Werner Schroeter

The plot to *Palermo oder Wolfsburg* (1980) is deceptively simple: a Sicilian migrant worker is tried by German courts for killing two rowdy louts in a fight outside a cafe. In Schroeter's hands this sordid tale achieves high drama through his emotionally charged operatic style, intertwining realism and dreams amidst a cacophony of German, Italian, Sicilian dialect, music and sound. Not merely melodrama, Schroeter has actually made a film about the clash of two different cultures, one rural and semi-feudal and the other urban and industrial — and by implication his own clash as a homosexual and artist with Germany's post-war society.

THURSDAY (S)(F)(A)(I)

DEC 15 EROTIC PSYCHE: EXCESS and ECSTASY — Aline Mare and Bradley Eros in person

As technologists of the body focused on desire and its discontents, Erotic Psyche, working in film, video, slides, performance, sound, and text, separated after 5 1/2 years of intense collaboration (1983-88), going east and west coast. This is a re-perspective of their modern mythic transmedia works, incorporating industrial majestic music (SPK, Test Dept., Psychic TV) with live vocals and performance in the mix. "Erotic Psyche's richly layered tapestries of hallucinatory images are riddled with provocative rituals, from sex to science to surgery, that are guaranteed to produce frissons of pleasure." — Wooster, Village Voice. "They fuse the dynamics of dream, blood, fire & flesh." — K.K. Wanglung, Berlin.

SUNDAY (S)(F)(A)(I)

DEC 18 A Rare Ozu Masterwork: *LATE AUTUMN*

Late Autumn (1960) by Yasujiro Ozu, 127 min. color

Late Autumn is one of the master Japanese director's last films, a beautiful example of his subtle use of color and even further distilled classical style. The plot is a markedly dissimilar, elegiac variant of his earlier *Late Spring*: three well-meaning businessmen set out to find suitable husbands for a dead friend's widow and her lovely daughter, ignoring their protestations of happiness as they are. "People sometimes complicate the simplest things. Life, which seems complex, suddenly reveals itself as very simple — and I wanted to show that in this film." — Y.O.

SATURDAYS (E Y E) GALLERY 1151 Mission St

(S)(F)(A)(I) THURSDAYS & SUNDAYS 800 Chestnut St

8PM SHOWS unless otherwise noted

ADMISSION $4 general $2 students w/i.d., seniors, disabled.

WINTER 1988